

FAMILY GUY

"North By North Quahog"

Production #4ACX01

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ANIMATIC DRAFT (PINK) ^
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ANIMATIC DRAFT
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ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

PETER sits watching TV, eating from a bag of pretzels. He's watching "The Passion of The Christ." It's the scene where Jesus is getting scourged. BRIAN enters.

BRIAN

What are you watching, Peter?

PETER

Passion of the Christ. I tell you,
Brian, I can't believe that this guy's
just lying there taking it. If it was
me I woulda done something about it.

EXT. ROMAN TORTURE YARD - DAY (CUTAWAY)

Peter (as Jesus) is getting lashed to death by a ROMAN SOLDIER.

PETER

Aaa! Aaa! Aaa! Aaa! Aaa! Aaa!

He finally stands up and confronts his torturers.

PETER (CONT'D)

Hey, hey, hey, hey. Stop it. Stop
it.

ROMAN SOLDIER

Okay.

PETER

Okay?

ROMAN SOLDIER

Okay.

PETER

All right.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

LOIS enters, carrying a very large shopping bag.

LOIS

Hi, boys.

PETER

(CAUGHT) I didn't have my hand down my pants.

LOIS

Mmm, good for you. (THEN) I just bought us some new sheets at Bed, Bath & Beyond.

PETER

Oh, boy, I hope you stayed away from that "Beyond" section.

INT. BED, BATH & BEYOND - DAY (FLASHBACK)

Peter is walking through a Bed, Bath and Beyond, passing by shelves of household items. He steps through a doorway, and suddenly finds himself in...

EXT. BIZARRE 4TH-DIMENSIONAL ENVIRONMENT - DAY/NIGHT (FLASHBACK)

Peter **screams**, terrified, as he floats aimlessly amidst a void filled with mathematical equations, Da Vinci drawings of the body, etc. He floats toward a table stacked with coffee mugs.

PETER

Aaaaaaaaaaah! (THEN, PLEASED) Oh, here are the coffee mugs.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER & LOIS' BEDROOM - SAME

Lois and Peter lie in bed, watching TV. Peter is flipping the channels with the remote.

LOIS

(SMILING COYLY) So, honey, what do you say we, uh, christen these new sheets, huh?

PETER

(SMILING BACK SEXILY) Why, Lois Griffin, you naughty girl.

LOIS

(GIGGLING) That's me.

PETER

(STILL SEXILY) You dirty hustler.

LOIS

(GIGGLES AGAIN)

PETER

(STILL SEXILY) You filthy, stinky prostitute.

LOIS

(LESSER GIGGLE) Okay, I get it.

PETER

(STILL SEXILY) You foul, venereal disease-carrying, crab-infested, street-walking whore.

LOIS

All right, that's enough.

Peter and Lois smile at each other as she shuts off the light.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT (A LITTLE LATER)

We can hear the **rhythmic creaking** of Peter and Lois' bed.

INT. MEG'S ROOM - SAME

MEG covers her ears with a grossed-out expression on her face as the **creaking** continues.

INT. CHRIS' ROOM - SAME

CHRIS lies in bed, looking up at the ceiling, with a scared and confused look as the **creaking** continues. ZIP PAN over to Chris' closet, where the EVIL MONKEY is peering halfway out, listening curiously.

INT. STEWIE'S ROOM - SAME

STEWIE is asleep. The **creaking** continues. A **dream bubble** appears above Stewie's head. In his dream, the creaking is the creaking of his rocking chair as he sits on the porch of a Southern plantation. He sips a Mint Julep.

STEWIE

It's good to have land.

INT. PETER & LOIS' BEDROOM - SAME

The room is very dark, and we can just see the shapes of Peter and Lois moving around underneath the bedsheets. They both **moan** lustfully, until...

LOIS (V.O.)

Oh! Oh! Oh! Oh, George!

There is silence. Suddenly, Peter jumps out of bed and turns on the light, pulling on his bathrobe.

PETER

George?! Who the hell is George?!

LOIS

(SHEEPISHLY) George Clooney?

PETER

Wha--?! Lois, you know my rule! You are only allowed to sleep with three people besides me: Gene Simmons, John Schneider, or him.

ANGLE ON KERMIT THE FROG.

KERMIT

I get to have sex with Lois? Yaaayyy!

Kermit backs out flapping his hands in front of him.

LOIS

No, Peter, I'm not sleeping with George Clooney. I was just... fantasizing.

PETER

Our sex is so dull for you that you gotta fantasize about George Clooney?!

LOIS

I'm sorry, honey, I guess that things
have become a little... stale for me.

PETER

(BEAT, AS HE SITS ON THE BED) Well, I
don't really know much about any kinky
stuff. I mean, I could hook this car
battery up to my nipples.

Peter clamps the jumper cables onto his nipples.

PETER (CONT'D)

Ahh! Ahh! Ahh! This doing it for
ya? Ahh! Ahh! Ahh!

LOIS

No, I don't know, I just don't feel
that spark anymore. I mean, our
honeymoon? Ah, so much rug burn.

PETER

Wait a minute, Lois! That's what we
need! We'll go on a second honeymoon.

LOIS

(GASPS EXCITEDLY) Peter, that's a
wonderful idea!

PETER

Yeah, we'll be just like the
Honeymooners.

INT. KRAMDEN'S KITCHEN- DAY (CUTAWAY)

RALPH faces ALICE, looking angry.

RALPH

One of these days, Alice! One of
these days...

ALICE

Yeah, yeah, I know, Ralph. Right to
the moon.

The audience laughs. There's a beat. Then Ralph punches Alice, who falls limp to the floor. The audience gasps. Ralph stands there in shock for a moment, then slowly backs away, and runs out the door.

EXT. GRIFFINS' HOUSE - DAY

Peter and Lois are finishing packing their stuff into the car. The kids and Brian stand outside with them.

LOIS

Well, that's everything. Now,
remember, kids, Brian is in charge
while your father and I are out at
Cape Cod.

BRIAN

I'll take good care of them, Lois.
You guys have a good time.

Lois and Peter get in the car and drive off. Everyone ad
libs good-byes.

CHRIS

Mom, I love you!

STEWIE

(TO BRIAN) I say, we should have a
raging house party. Do you know any
light-skinned black fellows? We don't
want it to get too out of hand.

EXT./ESTAB GRIFFINS' HOUSE - NIGHT

INT. LIVING ROOM - SAME

Brian sits reading "Dude Where's My Country?" as Stewie enters from the kitchen, dragging RUPERT.

STEWIE

You know, Brian, if I choose to make stool in my pants right now, you're the only one here to change me. What do you think of that, hmm?

BRIAN

I'm not gonna change you.

STEWIE

What?

BRIAN

I said, I'm not gonna change you.

STEWIE

(PANICKED) Well, you can't be serious?! What if I make a fudgie?! Well, I just won't! I just won't! Blast! I just did!

Meg runs into the room, yelling. She is being chased by Chris, who holds his finger out.

MEG

Chris, cut it out!! Brian, Chris just picked his nose, and he keeps touching me with his finger!

CHRIS

Why do you always put a wall between
us?!

Chris chases Meg out of the room.

BRIAN

I swear to god, these kids are gonna
make me put a bullet through my head.

STEWIE

Well, if I was in charge, we wouldn't
be having this problem. But
apparently Peter and Lois think you're
the more responsible one.

BRIAN

You got some ideas? Tell me.

STEWIE

Oh, I'll tell you. Of course I'll
want a favor in exchange.

INT. STEWIE'S ROOM - MOMENTS LATER

Stewie lies on the changing table as Brian changes his diaper. Brian grimaces horribly as Stewie laughs and kicks his feet, gleefully.

STEWIE

(LAUGHS MANIACALLY) Ha-ha-ha! How
does it smell, dog?! Does it smell
like servitude?! (LAUGHS AGAIN) Aft
torpedoes, fire!

Stewie pees in Brian's face.

EXT. RURAL NEW ENGLAND ROAD - EVENING

Peter and Lois drive along.

INT. GRIFFINS' CAR - SAME

Peter drives. Lois is fast asleep in the passenger's seat. Peter glances over at her.

PETER

Lois?

She remains asleep.

PETER (CONT'D)

Hey, Lois, honey?

No response.

PETER (CONT'D)

Sweetheart?

No response. There's a beat, and then Peter deliberately swerves the car to the left, hard. Lois is thrown against the passenger's side window, her face slamming into it with a hard **THWACK**.

LOIS

AAAA! (CLUTCHING HER NOSE IN PAIN) Oh,
god!

PETER

Oh, you're awake. Can you hand me the pretzels?

LOIS

(HANDING HIM THE BAG) (SIGH) Here.

(LOOKING OUT FRONT WINDOW) Where are we?

PETER

(EATING A PRETZEL) About two hours from Cape Cod's most luxurious bed and breakfast.

LOIS

Oh, Peter, this is gonna be wonderful. I'm so excited I just want to put my diaphragm in now.

PETER

He-he-he. Gross. Hey, why don't you go back to sleep? I'll wake you up when we get there.

LOIS

Okay.

Lois closes her eyes. Peter continues watching the road for a moment, and then he glances down at something next to him.

ANGLE ON a "Jughead" comic book lying on the seat. Peter smiles, and picks it up.

This next sequence is shot entirely from Peter's P.O.V.

PETER'S P.O.V.: We see his hands on the steering wheel, and the road moving beyond the windshield. Then, the "Jughead" comic book is slowly raised into frame, obscuring our (Peter's) view of the road. We see a panel in which Jughead smacks his lips as he carries a plate stacked with about fifteen hamburgers.

PETER (V.O.)

(SOFTLY, TO HIMSELF) Hehe. Look at
all those hamburgers. You can't eat
all those hamburgers, you stupid
fella. (SUDDENLY LOWERING COMIC BOOK)
Oh, geez!

The car has swerved slightly off the side of the road, but Peter quickly steers it back. There's a beat, and then the comic book slowly rises into frame, once again obscuring the road. On this panel, Jughead has started eating the burgers.

PETER (CONT'D)

(SOFTLY, TO HIMSELF) Ah! He's gonna
do it! Oh, he's so ridiculous. You
hear me, you ridiculous man? You're--
(SUDDENLY LOWERING COMIC BOOK) Whoa!!

This time, it's too late. The comic book lowers just in time to see the car heading straight for a tree at breakneck speed.

ANGLE ON Peter.

PETER (CONT'D)

AAAAAAAAAAAAAAAAAAAAA!

OUTSIDE ANGLE: The car **slams** right into the tree. The front end is just about totaled.

INT. GRIFFINS' CAR - CONTINUOUS

Lois is now awake. She turns to Peter. We see the following in **PETER'S P.O.V.:**

LOIS

Peter, what the hell is wrong with
you? I fall asleep for ten minutes
and you plow the car into a tree?! My
god, you gotta pay attention to the
road! We coulda been killed! I mean,
look at the front of the car!

(MORE)

LOIS (CONT'D)

It's totalled! It's completely
totalled, Peter. (ETC.)

Over the preceding dialogue, Peter again slowly raises the Jughead comic back into frame, blocking out Lois.

END OF ACT ONE

ACT TWO

EXT./ESTAB. TRUCK STOP/MOTEL - DAY

The totaled car is parked out front, amidst other trucks and cars.

INT. PETER AND LOIS' ROOM - SAME

Peter and Lois enter the room. It's a disgusting, filthy hole with only a dirty mattress on the floor, and a single bulb hanging from the ceiling.

LOIS

Dear god, this is where we're
sleeping?

PETER

Aw, c'mon, Lois, they said they'd have
the car fixed by tomorrow, and then
our second honeymoon's back on track,
eh? Besides, one night won't be so
bad.

LOIS

Peter, there's a hooker on the bed!
The HOOKER sits up.

HOOKER

Hi!

PETER

Stand perfectly still, Lois. Their
vision is based on movement.

Lois and Peter hold perfectly still.

HOOKER

(AFTER A BEAT) Where'd you go?

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Chris and Meg watch TV.

TV ANNOUNCER (V.O.)

(UNENTHUSIASTIC) And now back to "Two
and A Half Men."

INT. SITCOM SET - DAY (ON TV)

TWO MEN stare down at the floor **screaming**, as a THIRD MAN,
with his legs missing, bleeds profusely and also **screams**.

THIRD MAN

KILL ME!!

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

MEG

Turn it, Chris, I wanna watch George
Lopez.

CHRIS

Nah. That show only furthers the
stereotype that George Lopez is funny.

Meg grabs the remote. They wrestle for it.

MEG/CHRIS

Change the channel! / Give me that! /
Let go! / (Etc.)

Chris takes Meg's hat and puts it in his pants.

MEG

My hat!

CHRIS

(LAUGHS) Wear it now!

Chris runs around the sofa with the hat sticking out of his
fly, as Meg chases him. Stewie and Brian walk in.

BRIAN

Hey, uh, you two settle down. Chris,
give Meg her hat.

CHRIS

I don't have to listen to you! You're
a dog! You don't have a soul!

BRIAN

Ow.

STEWIE

Don't take that. Raise your voice to
them.

Chris and Meg continue to fight.

BRIAN

HEY!! KNOCK IT OFF!!

Chris and Meg stop fighting. Stewie gives Brian a thumbs up.

BRIAN (CONT'D)

Look, you kids are obviously in need
of some type of activity, so, um...
uh, I don't know, what do you say we
read a book or something, huh?
Stewie, what does Peter have in his
bookshelf?

Stewie walks over to a sparsely-populated bookshelf.

STEWIE

Ah... two "Garfield" books, and the
novelization of the movie
"Caddyshack".

FLIP TO:

INT. LIVING ROOM - A LITTLE LATER

Brian sits in the easy chair reading to the kids. Stewie
sits with them.

BRIAN

(READING) "Ma-na-na-na-na-na," said
Ty, sinking yet another ball. Danny
chuckled, recognizing the sound from
the popular television series "The Six
Million Dollar Man." "Ma-na-na-na-na-
na."

Brian is interrupted by the **phone ringing**. He goes to answer it.

MEG

(SIGH OF RELIEF) Oh, thank god.

Stewie picks up the book.

STEWIE

(READING) "*Uh, we have a pond in the
back,*" said Ty, reluctant to answer
the groundskeeper. "*We have a pool
and a pond. Pond'd be good for you.*"

ANGLE ON Brian.

BRIAN

Okay, I'll be there. (HANGS UP PHONE
AND TURNS TO STEWIE) Peter and Lois
were supposed to chaperone Chris'
school dance tomorrow night, so I
guess it's up to me.

Stewie approaches.

STEWIE

You mean it's up to us. Clearly, you
need my help with this parenting
thing. You're too stupid to do it
alone. Besides, I know how to do deal
with children. Unlike Mr. Gepetto.

INT. GEPETTO'S WORKSHOP - DAY (CUTAWAY)

GEPETTO walks over to PINOCCHIO, who sits on a table.
Gepetto removes his glasses and drops them on the floor.

GEPETTO

Oh, no, I dropped my glasses.

Gepetto bends over to pick them up and remains in the bent-
over position with his butt facing Pinocchio.

GEPETTO (CONT'D)

Uh, by the way, Pinocchio, there was a
cookie missing from the jar. Did you
take it by any chance?

PINOCCHIO

Yes, Papa Gepetto, I'm sorry.

GEPETTO

(BEAT) Are you sure you took it?
Because I'd believe you if you said
you didn't.

PINOCCHIO

No, I took it, papa. I wouldn't lie
to you.

GEPETTO

Well, you could try. Who knows, you
might get away with it.

INT. TRUCK STOP DINER - MORNING

Peter and Lois sit at the counter.

PETER

Nine-hundred bucks to fix the car.

That was all the money we had for this trip.

LOIS

Look, Peter, this second honeymoon was a nice thought, but maybe we should just go home.

Peter **sighs**, then looks up at a TV mounted on the diner wall.

INT. NEWSROOM - DAY (ON TV)

TOM and DIANE sit at the news desk.

TOM

Coming up, handsome moustachioed man
recaps news in pleasing baritone.
Stay tuned for this... and more.

DIANE

But first, Asian reporter Tricia
Takanawa is on hand for the opening of
Manhattan's newest luxury hotel.

EXT. Highbrow New York Street - Day (ON TV)

TRICIA TAKANAWA stands in front of a ritzy-looking hotel.
It's a red carpet scene. Stretch limos pull up depositing
people dressed to the nines.

TRICIA

Diane, I'm standing outside the Park
Barrington Hotel because they don't
allow Asians inside. Even so, who
could resist the luxury of a five-star
restaurant and full-service spa, I
think you know what I mean, wink,
wink.

INT. TRUCK STOP/SERVICE STATION - MORNING (BACK TO SCENE)

PETER

Boy, that'd make some second
honeymoon, huh?

EXT. PARK BARRINGTON HOTEL - DAY (ON TV)

TRICIA

The Park Barrington is already
attracting some big names, such as
Christianity enthusiast Mel Gibson,
who has his own room on permanent
reserve. (POINTEDLY) A room which he
barely uses.

ANGLE ON Peter, staring blankly at the TV.

ANGLE ON Tricia.

TRICIA (CONT'D)

I mean, that room is empty.

ANGLE ON Peter, still staring.

ANGLE ON Tricia.

TRICIA (CONT'D)

So, theoretically, anyone could just
walk in there and just kinda go to
town.

ANGLE ON Peter, still staring.

ANGLE ON Tricia.

TRICIA (CONT'D)

You get what I'm driving at?

ANGLE ON Peter, his eyes light up as he gets an idea

PETER

Lois, I just got an idea. Come on!

They bolt off-screen.

EXT./ESTAB BUDDY CIANCI JR. HIGH - EVENING

INT. AUDITORIUM - SAME

The place is decorated for the school dance, which is in full
swing. EIGHTH GRADERS mingle and dance awkwardly to the
music.

ANGLE ON Brian and Stewie, who stand dressed in coats and
ties, chaperoning.

STEWIE

Ah, how I envy them, dog. They've got
their whole lives ahead of them.

BRIAN

(LOOKING O.S.) Oh, man, look at that
kid. That is one ugly eighth-grader.

ZIP PAN over to Herbert, who is wearing a baseball cap and letter jacket, and stands with his walker. He's talking with two other boys.

HERBERT

You don't want to hurt yourself
dancin'. Make sure you stretch out
those creamy hamstrings.

INT. BOYS' BATHROOM - CONTINUOUS

Chris stands with three other boys, SKIP, MIKEY and Tom
Tucker's upside-down-faced son, JAKE, who holds a liquor
bottle.

SKIP

C'mon, Chris. It's just vodka. Jake
swiped it from his dad's liquor cabinet.

JAKE

Yeah. See, it's good.

Jake hands the bottle to Skip, who puts it in Jake's mouth
for him (which is on his forehead). Jake takes a swallow,
then Skip removes the bottle.

CHRIS

Well, okay, maybe just one sip...

Chris raises the bottle to his lips, about to take a swig. At
that moment, the door swings open, and PRINCIPAL SLOAN walks
in. The other three kids **gasp**.

PRINCIPAL SLOAN

(FURIOUS) Christopher Griffin!

He grabs the bottle.

PRINCIPAL SLOAN (CONT'D)

(LOOKING AT LABEL) Is that alcohol?!

Mister, you're in serious trouble!

FLINT from the G.I. Joe cartoon series walks in.

FLINT

He's absolutely right, kids. Because when you drink, nobody wins. In fact, last year alone there were over 27,000 deaths from chronic liver disease as a result of alcohol abuse.

KIDS

Now we know.

FLINT

And knowing is half the battle.

Flint winks and gives the camera a thumbs-up as a male chorus sings:

CHORUS

G.I. JOE!

Flint and the kids laugh as the music finishes.

EXT./ESTAB. PARK BARRINGTON HOTEL - EVENING

INT. PARK BARRINGTON HOTEL - SAME

Peter and Lois enter the lobby. It's an incredibly ritzy establishment, clearly far beyond the Griffins' means.

LOIS

Peter, we can't afford this!

PETER

No, but Mel Gibson can.

Peter pulls his shirt up so that half his face is covered by the collar. He also dons a baseball cap with the name "Mel Gibson" printed on it, as well as a pair of sunglasses. He and Lois approach the front desk, where the CONCIERGE stands.

PETER (CONT'D)

Excuse me. I'm Mel Gibson, here for
the key to my specially reserved room.

CONCIERGE

(SKEPTICAL) You're Mel Gibson?

PETER

Yes. I've put on a few pounds for my
next role. I play Peter Griffin, a
heroic warrior who defied the English
to free England from the English.

CONCIERGE

Holy mackerel! Let me show you to
your room, Mr. Gibson!

EXT./ESTAB. PARK BARRINGTON HOTEL - NIGHT

INT. MEL GIBSON'S ROOM - SAME

Peter lies on the bed in his underwear, flipping channels on the remote. Lois emerges from the bathroom.

LOIS

Peter, the toilet paper is made of
money.

PETER

Yeah, and look at this. They even got
some of that high-class British porn.

INT. AN ENGLISH-STYLE BEDROOM - NIGHT (ON TV)

A BRITISH MAN and a BRITISH WOMAN are in bed making love. We see only their heads, the rest of their bodies are under the covers.

BRITISH MAN

Almost. Almost. Almost. There we
are.

BRITISH WOMAN

Well done.

EXT. QUAHOG STREET - NIGHT

Brian and Stewie drive Chris home in Brian's car, a Prius. License plate reads: BRI. There's a "Kucinich '04" bumper sticker.

INT. BRIAN'S CAR - SAME

Brian drives and Stewie sits in the passenger's seat. They both have the look of extremely upset parents. Chris sulks in the back.

STEWIE

Did you think you were cool? (BEAT)

Did you think you were grown up?

(BEAT) Hm?

CHRIS

I didn't actually drink any of it.

Besides, Jake Tucker gave it to me.

STEWIE

Well, we are going to have a talk with
Jake's parents tomorrow after my
burping.

BRIAN

And in the meantime, you're grounded,
Chris.

CHRIS

Oh, c'mon, that sucks!

STEWIE

Do you want us to pull over?

CHRIS

I don't care what you do.

STEWIE

(WHIRLING AROUND TO FACE CHRIS) Oh,
we'll pull over. We'll pull over.

(TO BRIAN) Pull over.

EXT. SIDE OF THE ROAD - NIGHT

The door to the backseat is open. Stewie sits in the backseat with Chris stretched across his lap, bare-bottomed, as Stewie spansks him. Chris **cries**. Brian casually leans against the car, smoking a cigarette.

STEWIE

If your teachers ask about your
bruises, what do you tell them?

CHRIS

I got hit by a baseball!

EXT./ESTAB PARK BARRINGTON HOTEL - NIGHT

INT. MEL GIBSON'S ROOM - SAME

The lights are off. We can't see a thing, but we can hear the sounds of Peter and Lois' lovemaking. They both **moan** lustfully, until...

LOIS (V.O.)

Oh! YEAH! OH! OH, MEL!

PETER (V.O.)

That's right. I'm Mel Gibson.

LOIS (V.O.)

Shush.

PETER

(WHISPERING) I'm Mel Gibson.

LOIS (V.O.)

Peter, shut up.

Peter suddenly switches the light on, and leaps out of bed, covering his breasts.

PETER

Wait a minute! You were fantasizing about the actual Mel Gibson! You... you don't find me attractive anymore.

LOIS

Honey, I'm sorry, I know you're trying, but you can't force the spark back into our marriage. It has to just happen.

PETER

Well, then I guess this whole second honeymoon was a waste of time. We might as well just go home.

LOIS

Peter--

PETER

I don't wanna talk about it. I'm just gonna watch British porn.

Peter clicks on the TV.

INT. DRAWING ROOM - NIGHT (ON TV)

The British man and woman sit in front of a fire, fully clothed, each reading a book.

BRITISH MAN

You know, Margaret, we could have sexual intercourse right now.

BRITISH WOMAN

Yes, yes, we could.

BRITISH MAN

But let's not.

EXT./ESTAB GRIFFINS' HOUSE - NIGHT

INT. PETER & LOIS' BEDROOM - SAME

Stewie and Brian lie next to each other. They both wear bifocals. Brian reads, and Stewie does needlepoint that says "Die Lois."

STEWIE

Do you think we were too hard on Chris tonight?

BRIAN

What? Oh, god, no. No. No. No, I don't think so. Do you?

STEWIE

Oh, no, I just always feel badly when we have to be strict. (BEAT, TO HIMSELF) Uh... did I remember to turn the stove off...? Yes.

EXT./ESTAB. PARK BARRINGTON HOTEL - MORNING

INT. MEL GIBSON'S ROOM - SAME

Peter and Lois pack their suitcases.

LOIS

I'm sorry for everything that's happened, Peter. I guess I'm going through a phase right now where I'm only attracted to handsome men.

PETER

Well, what are we supposed to do,
Lois? Just admit that there's no
excitement left in our marriage, go
home, and spend the rest of our lives
looking at each other across the
breakfast table, talking about how
much we both like Total?

LOIS

Ooh, I love Total.

PETER

Ooh, actually, so do I. And, it's
healthy for us, too -- (DESPONDENT) Oh
god, it's startin' already!

Peter leans against a painting on the wall, despondent.

PETER (CONT'D)

Lois, we are screwed!

All of a sudden, the picture Peter is leaning against is pushed into a recession in the wall by his weight. The wall slides away, revealing a private screening room with a few rows of seats, a projector, and a screen. There's a film reel on the projector.

INT. SCREENING ROOM - CONTINUOUS

LOIS

Wow, Mel Gibsons' secret screening room.

PETER

Hey, what's this?

Peter turns the projector on. On the screen, we see the "3, 2, 1" countdown. A chyron appears reading:

ANNOUNCER (V.O.)

In the year thirty-five A.D...

EXT. CAVE - DAY (ON SCREEN)

A small group of APOSTLES move aside the large boulder that covers the entrance to Jesus' tomb. The inside is empty.

APOSTLE #1

The Messiah. He's gone!

APOSTLE #2

Where did he go?

EXT. WHITE BACKGROUND - DAY (ON SCREEN)

Suddenly, JESUS' face slides into frame in **EXTREME CLOSE-UP** as a **rock 'n roll music cue** begins. Jesus puts on a pair of sunglasses and we **PULL OUT FAST** revealing that he's driving a convertible at breakneck speed. CHRIS TUCKER is in the passenger seat.

JESUS' P.O.V.: The car is headed straight for a giant rig.

JESUS

Hang on!

CHRIS TUCKER

Man, you crazy, Jesus! You crazy!

JESUS

That's what my ex-wife said.

CHRIS TUCKER

For the son of god, you sure are a son
of a--

JESUS/CHRIS TUCKER

Whoooooooooooooah!

A cop car pulls into frame in front of them. They jump it, crashing straight through the back of the rig and right out the other side, as the rig **explodes**.

ANNOUNCER (V.O.)

Chris Tucker and Jim (MISPRONOUNCING) Ca-
Caviz-Caviziel? Is that it? The guy from
the first one. Passion of The Christ 2:
Crucify This.

EXT. SEAFOOD RESTAURANT - NIGHT (ON SCREEN)

We see a slow-motion shot of Jesus leaping through the air firing two handguns, as a giant aquarium **shatters** behind him.

EXT. WAREHOUSE - DAY (ON SCREEN)

Jesus and Chris Tucker are crouched behind some oil barrels. Jesus hands Chris Tucker a gun.

JESUS

You know how to use one of these?

Chris Tucker pulls out a huge joint.

CHRIS TUCKER

You know how to use one of these?

EXT. OFFICE BUILDING - DAY (ON SCREEN)

Jesus and Chris Tucker dive for cover as a building **explodes** behind them.

INT. PRECINCT - DAY (ON SCREEN)

A GORGEOUS DENISE RICHARDS-TYPE dressed in a cleavage-exposing top addresses someone off-screen.

GORGEOUS WOMAN

Which one of you is Jesus?

OPPOSITE ANGLE ON Jesus and Chris Tucker, who both raise their hands simultaneously.

JESUS/CHRIS TUCKER

I am.

Some light comes shining through the hole in Jesus' palm.

CUT TO:

Against the background of an **explosion**, the following words appear on screen as the announcer reads them:

ANNOUNCER V.O.

This July... let he who is without sin
kick the first ass.

INT. SCREENING ROOM - DAY (BACK TO SCENE)

Peter shuts off the projector and picks up a film can sitting next to it marked "Passion of the Christ 2, master copy".

PETER

Aw, man, that's all we need, more Mel Gibson Jesus propaganda. Well, not if I have anything to say about it. I'm gonna make sure this never sees the light of day.

LOIS

Peter, are you crazy? Stealing Mel Gibson's towels, bathrobes and Nazi paraphernalia is one thing, but this is a multi-million dollar film and he's a very powerful man. He could have us arrested or... or... killed!

PETER

It's worth the risk, Lois. To save the world another two hours of torture.

(MORE)

PETER (CONT'D)

We gotta get rid of this thing for the
sake of Jesus and Snoopy and all the other
beloved children's characters. Let's go.

Peter and Lois hurry off-screen.

EXT./ESTAB. PARK BARRINGTON HOTEL - A LITTLE LATER

INT. HOTEL LOBBY - SAME

TWO PRIESTS enter the lobby, and approach the front desk.

PRIEST

Pardon me, we work for Mel Gibson. It
seems he left something very valuable in
his room and we're here to retrieve it.

CONCIERGE

(CONFUSED) Mr. Gibson just checked out
a moment ago. There he goes now.

The two priests turn and see Peter and Lois walking briskly
out of the hotel with their bags and the film can.

PETER

Uh-oh. Lois, run!

PRIEST

Hey! Stop!

The two priests pull their crucifixes from their necks and throw
them like Chinese stars. The crucifixes **stick** into the wall just
missing Peter and Lois as they run out the door. The priests run
out after them. There's a beat and then we see Tricia Takanawa
slowly sneaking in. She's quickly blocked by the concierge.

CONCIERGE

(WAGGING HIS FINGER) Ah-ah-ah-ah-ah.

The concierge crosses his arms as Tricia lowers her head and
walks back out.

END OF ACT TWO

ACT THREE

EXT. NEW YORK CITY STREETS - DAY

The Griffins' car races through the streets of New York, followed closely by a black sedan.

ANGLE ON the sedan. It's driven by the two priests from the hotel.

INT. GRIFFINS' CAR - CONTINUOUS

Lois clutches the film as Peter drives.

LOIS

They're gaining on us! Oh, we never
shoulda stolen this film!

PETER'S P.O.V.: We see a shopping mall up ahead.

PETER

Don't worry, Lois. I think I know how
to lose 'em.

INT. SHOPPING MALL - DAY

Customers mill about as the Griffins' car suddenly comes crashing through a wall. It is immediately followed by the black sedan. The **Blues Brothers** theme starts playing (as in the shopping mall scene from that movie).

INT. GRIFFINS' CAR - CONTINUOUS

Lois clutches the seat in terror.

LOIS

Peter, what the hell are you doing?!!

PETER

Lois, trust me. How many times have I
done this before?

LOIS

All right. But be careful.

INT. MALL - CONTINUOUS

The two cars race down the center aisle of the mall, cutting a tremendous swath of destruction. Tons of people **scream** and run to get out of the way.

The Griffins' car veers around a grand piano in the center aisle of the mall. The sedan, however, doesn't steer clear in time. The two priests **scream** as the car **hits** it, **flips over**, and begins **sliding forward** upside-down, with its roof on the floor.

EXT. THE OTHER SIDE OF THE MALL - DAY

The Griffins' car crashes through the wall, and speeds off down the road.

EXT. TOM TUCKER'S HOUSE - DAY

Brian and Stewie stand outside the front door, which has a mailbox next to it that reads "Tucker". Brian rings the **bell**.

BRIAN

Okay, now be polite, and for god's
sake, don't mention anything about his
kid's face.

STEWIE

(OFFENDED) Oh, shut up, I am always so
polite.

They stand there and wait a beat longer for Tom to answer the door.

BRIAN

Heh. Oh, I hope we don't wind up on
the evening news 'cause of this.

STEWIE

(CHUCKLES A BIT, THEN WAITS A BEAT)

You're funny.

There is another beat, then Tom opens the door.

TOM

Ah, Brian. Please, come in.

INT. TUCKERS' LIVING ROOM - A LITTLE LATER

Tom and his upside-down-faced son Jake sit on the sofa,
facing Brian and Stewie, who sit on the love seat.

TOM

Can my wife Stacy get you anything?

Tom's wife, STACY, walks by in the background, clearly hung
over, wearing a bathrobe and sporting a bed-head.

STACY

Go to hell, Tom.

TOM

Already there, hon.

BRIAN

Yes, well, uhm, Mr. Tucker, it seems
your son, Jake, had some vodka at the
school dance and Chris got blamed for
it.

(MORE)

BRIAN (CONT'D)

This whole situation has turned his
whole life upside-down face.

Stewie very, very slowly turns and gives Brian a look.

TOM

It's no concern of mine if it's turned
his life upside-down face. Jake's a
good boy. Aren't you Jake?

JAKE

(SNOTTY) Yeah!

BRIAN

Look, Mr. Tucker--

TOM

We're through here. Get out of my
house, Benji.

BRIAN

(GETTING UP) Well, fine! If you're
gonna be that way about it, maybe I'll
do this!

Brian drags his ass back and forth across the carpet, like a
dog, as Stewie **laughs**.

BRIAN (CONT'D)

TOM

Look at this! Oh, you don't Stop that! Stop doing that
like this, huh?! This is to my carpet! (ETC.)
what Benji would do! (ETC.)

INT. BRIAN'S CAR - A LITTLE LATER

Brain drives.

BRIAN

There's gotta be a way to get back at
that carnival boy for what he did to
Chris.

STEWIE

(EXCITED GASP) I know. I know! Oh my
god, I know what we're gonna do-oo.
Oh, it's so delicious I can almost
taste it.

BRIAN

What, what?

STEWIE

Let's plant drugs in Jake Tucker's
locker.

BRIAN

Oh, my god, that is delicious! Yeah!

STEWIE

Huh?

BRIAN

Yeah!

STEWIE

I told you. (THEN) I say, I left my
pacifier at home. Do you mind if I
suck your finger?

Brian's eyes widen in shock the instant before we cut away.

EXT. NEW ENGLAND ROAD - DAY

Peter and Lois are driving back to Quahog.

INT. GRIFFINS' CAR - CONTINUOUS

Peter looks over his shoulder.

PETER

(SIGH) I think we lost them for good.

LOIS

(SIGH) Thank god. That was quite an
adventure, Peter. I gotta admit, I
was getting a little excited.

PETER

Well, we're not out of it yet. (HE
STOPS THE CAR) You stay here, I'm
gonna go bury this film and pee on it.

Peter gets out of the car.

EXT. RURAL INTERSECTION - A LITTLE LATER

HIGH SHOT of Lois sitting in the car. **WE PAN DOWN** to Peter patting the dirt where he's buried the film.

PETER

Well, Mel Gibson, this is one piece of
crap the world will never have to
suffer through. (LAUGHS) I am so
clever. That's why they picked me to
convince Congress to go to war.

INT. CONGRESS - DAY (FLASHBACK)

Peter stands in the front of the room talking to a room full of CONGRESSMEN.

CONGRESSMAN

There is no just cause for an invasion
of Iraq.

PETER

Well, that may be. But what we're all
forgetting is, anyone who doesn't
wanna to go to war is gay.

CONGRESSMEN

Well, I wanna go to war. / I wanna go
to war. / Let's go to war. / We should
totally go to war.

DICK CHENEY

(DEFENSIVE) I was the first one who
wanted to go to war!

EXT. CORN FIELD - DAY (PRESENT)

Suddenly, Peter looks up as he hears a sound. From off in the distance, a **bi-plane** appears to be heading straight for him. As it approaches, it lowers its altitude, and does a strafing run straight at Peter. Peter **yelps**, runs from the plane, and dives to the ground, just as the plane whizzes by overhead (A la "North by Northwest").

ANGLE ON the car. The plane lands right next to it and the two priests jump out.

They yank the car door open and pull Lois out. Lois **screams** as they grab her, haul her into the plane, and **take off**. As the plane **speeds away**, Peter races back to the car.

LOIS

AHH!! PETER!!

PETER

LOIS!!

At that moment, a slip of paper flutters to the ground. Peter picks it up. It reads: "BRING THE FILM TO MY HOUSE AT THE TOP OF MOUNT RUSHMORE IN THREE DAYS, OR YOUR WIFE DIES -- M. GIBSON. ALSO, DON'T MISS 'BIRD ON A WIRE', TUESDAY NIGHT ON TBS SUPERSTATION."

EXT./ESTAB. MOUNT RUSHMORE - NIGHT

EXT. MEL GIBSON'S RETREAT HOUSE - SAME

The shot of the house looks exactly like the Frank Lloyd Wright-esque house from "North By Northwest".

INT. MEL GIBSON'S LIVING ROOM - CONTINUOUS

The interior of the place also resembles the Hitchcock set. Lois sits nervously on the sofa. Sitting in the chair opposite her is MEL GIBSON. He is flanked by the two priests, who watch Lois carefully.

MEL GIBSON

Don't take this personally, Mrs.

Griffin. I'm doing this because I have to.

LOIS

(FEARFUL) What are you gonna do to me?

(HOPEFUL) What are you gonna do to me?

MEL GIBSON

As soon as your husband gives me what I want, you're free to go.

PETER (O.S.)

(COCKY) Anybody home?

LOIS

(OVERJOYED GASP) Peter!

They all turn as we WHIP PAN over to Peter, who stands in the open doorway.

PETER

All right, Gibson, I want my wife
back. Or a woman of equal physical
attractiveness.

MEL GIBSON

Where's the film?

Peter tosses him the film and grabs Lois.

PETER

(LEAVING) Come on, honey, let's get
outta here.

LOIS

Peter, you're just gonna give him the film?

PETER

Don't worry, Lois, there's a dog turd in there. But by the time he finds out, we'll be long gon--

MEL GIBSON

(STARING INTO OPEN FILM CAN) There's a dog turd in here.

PETER

Uh-oh. Lois?

LOIS

What?

PETER

JUMP!

Peter grabs Lois, and **leaps through** the huge picture window on one wall.

EXT. WOODS - CONTINUOUS

They land with a **crash**, amidst shards of shattered glass. They get up and bolt off into the woods.

INT. MEL GIBSON'S LIVING ROOM - CONTINUOUS

The two priests move to follow, but Gibson stops them.

MEL GIBSON

No, wait! I'll deal with them myself.

Mel pulls a handgun out of his jacket pocket, and uses it to **shoot** the lock off a wall cabinet. He opens it up and we see there's another handgun inside. He grabs that handgun and heads off in pursuit of the Griffins.

EXT. WOODS - NIGHT

Peter and Lois emerge on the other side of the wooded area. They **gasp** simultaneously at what they see off-screen.

PETER AND LOIS' P.O.V.: We see the tops of the four Rushmore heads from behind (again, matching the "North By Northwest" shot).

LOIS

We're on top of the monument!

PETER

Holy crap! (LOOKS DOWN AT ONE OF THE
FACES) Hey, this one doesn't even look
like Ringo at all.

A gunshot **whizzes** by them. They **yelp** as Peter grabs Lois by the hand, and they begin climbing down the face of the monument. When they get partway down the side of Washington's face, another **gunshot** whizzes by them. They look up, and see Gibson with a sinister smile on his face, holding a smoking gun. Gibson starts to climb down.

PETER (CONT'D)

You know, I know this is the wrong
time to be starstruck, (GIDDY) but Mel
Gibson is shooting at us!

Lois moves to climb down farther, but slips, and slides down Washington's face with a **scream**. She manages to grab onto the face's lower lip, from which she dangles perilously.

LOIS

PETER!! HELP!!

PETER

Oh man! I'm comin', Lois!

Peter starts to climb down Washington's face, while Gibson continues to climb down from above, taking occasional **shots** at Peter. Eventually, Peter reaches Washington's nose. He climbs down over it, so he's hanging by one hand.

PETER (CONT'D)

Hehehe! Hey, Lois, look! I'm a
booger! Hehehehe!

LOIS

PETER, FOR GOD'S SAKE!!

PETER

Okay, okay! Grab my hand!

Lois grabs his hand with her other hand, and he starts to pull her up. Suddenly, however, we hear a **click**. Peter looks up, and sees Mel Gibson standing on the slope of the nose right above him, his gun aimed at Peter's head. Peter and Lois **gasp**.

MEL GIBSON

And now, Mr. Griffin... I want that film.

PETER

Oh, sure. It's right over there in Paul McCartney's mouth.

Mel Gibson turns and inexplicably steps off the nose, falling with a **scream**.

LOIS

My god, he just walked right over the edge.

PETER

Of course he did.

LOIS

How did you know?

PETER

Simple, Lois. Christians don't believe in gravity.

ANGLE ON the top of the monument. Peter **grunts** as he pulls himself up and Lois with him. They collapse on the ground, with Lois on top of Peter. They face each other.

LOIS

Peter, it's back.

PETER

What? That rash?

LOIS

No, no, the spark. Honey, I have
never been more attracted to you than
I am right now.

PETER

Really? Wow... So, I guess this
honeymoon was just the kind of
excitement our marriage needed, huh?
I guess it just goes to show--

LOIS

Shut up and let's do it.

They kiss.

EXTREME WIDE ANGLE: We see all four faces of Mt. Rushmore.
Peter and Lois are just tiny specks.

LOIS (CONT'D)

(LOVEMAKING MOANS, WHICH LEAD INTO...)

OH, YEAH!! OH, PETER!!

PETER

YES!

WASHINGTON

Hey. Hey, Jefferson. Check it out.
Chick getting nailed on my head.

JEFFERSON

Sweet. (THEN) Hey, Teddy. Pass the
word down to Frankenstein.

LINCOLN

(SARCASTIC) Oh, ha-ha.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian, Stewie, Chris, and Meg sit watching TV.

INT. NEWSROOM (ON TV)

Tom and Diane sit at the news desk. A picture of Tom's son is over his shoulder with his eyes blacked out.

TOM

(CLEARLY HUMILIATED) In local news, a Buddy Cianci Jr. High School student has been arrested for possession of drugs. The student has been sentenced to 200 hours of community service, and is a very bad boy. A very, very bad boy. Spanking at eleven.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

ANGLE ON Chris, Brian, Stewie and Meg.

CHRIS

Wow, thanks for helping me out, you guys.
You're the best parents I ever had.

BRIAN

No problem, champ.

STEWIE

Now go crack those books.

Stewie musses his hair.

CHRIS

(LAUGHS) All right.

Chris exits.

MEG

So, you actually put coke in that kid's locker?

BRIAN

Yep.

MEG

Wow. Where'd you get it?

BRIAN

Oh, I got a guy.

WIDEN TO INCLUDE Kermit next to the couch.

KERMIT

You owe me four-thousand dollars in
small, unmarked bills. YAAAAAYYYYYY!
(BEAT AS THEY ALL STARE AT HIM) And I
need it by tomorrow or else I'm
sending two large Russian guys to your
house to break both your legs
YAAAAAYYYYYY!

END OF SHOW